

CAMERA SCRIPT  
BBC 1.

Project No  
02340/7027

"DOCTOR WHO" EEE

BBC

TERROR OF THE AUTONS

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ROBERT HOLMES

EPISODE ONE

Tx'71

Producer.....BARRY LETTS  
Director.....BARRY LETTS  
P.A.....NICHOLAS HOWARD JOHN  
A.F.M.....BRUCE BEST  
Assistant.....RITA DUNN  
  
T.M.1.....ERIC MONK  
T.M.2.....RAY HIDER  
Sound Supervisor.....COLIN DIXON  
Grams Operator.....LINTON HOWELL HUGHES  
Vision Mixer.....SHIRLEY COWARD  
Inlay Operator.....ALAN RIXON  
Crew.....10  
Designer.....IAN WATSON  
Visual Effects.....MICHAEL JOHN HARRIS  
  
Script Editor.....TERRANCE DICKS  
Costume Supervisor.....KEN TREW  
Make-up Supervisor.....JAN HARRISON  
Film Editor.....GEOFFREY BOTTERILL  
Floor Assistant.....EDWARD PUGH

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T.C. 8. Friday 9th October 1970

11.30 - 1300 Camera Rehearsal  
1300 - 1400 LUNCH  
1400 - 1900 Camera Rehearsal  
1900 - 2000 DINNER  
2000 - 2030 Line-up  
2030 - 2200 RECORDING INSERTS  
VTC/6HT/62534

WITH TK 41 from 1430

T.C. 8. Saturday 10th October 1970

1030 - 1300 Camera Rehearsal  
1300 - 1400 LUNCH  
1400 - 1800 Camera Rehearsal  
1800 - 1900 DINNER  
1900 - 1930 Line-up  
1930 - 2200 RECORDING  
VTC/6HT/62564

WITH TK 35 from 1100

TRANSMISSION 2nd January 1971



## CAST LIST

Doctor Who (EEE)

Episode 1

### Terror of the Autons

|                                   |                     |
|-----------------------------------|---------------------|
| Doctor Who.....                   | JON PERTWEE         |
| Rossini.....                      | JOHN BASKCOMB       |
| The Master.....                   | ROGER DELGADO       |
| Museum Attendant.....             | DAVE CARTER         |
| Jo Grant.....                     | KATY MANNING        |
| Professor Philips.....            | CHRISTOPHER BURGESS |
| Goodge.....                       | ANDREW STAINES      |
| Brigadier Lethbridge Stewart..... | NICHOLAS COURTNEY   |
| Captain Mike Yates.....           | RICHARD FRANKLIN    |
| Time Lord.....                    | DAVID GARTH         |
| Radio Telescope Director.....     | FRANK MILLS         |
| Rex Farrel.....                   | MICHAEL WISHER      |
| Sergeant Benton.....              | JOHN LEVENE         |
| McDermott.....                    | HARRY TOWB          |



DOCTOR WHO - EEE TERROR OF THE AUTOMS

RUNNING ORDER FOR PRE-RECORDING on Friday 9th October.

| Page        | Shots                | Scene/Characters   | Cameras/Booms  | Light |
|-------------|----------------------|--|--|-------|
| C           | 1<br><br>(no shot 2) | <u>Episode 2</u><br><u>16. POLICE CAR (CSO)</u><br>Dr. Who<br>Jo<br>Two Auton P.C.'s.                                      | 1F, 2A<br>Slung or<br>Stand                              |       |
| D<br>&<br>E | 3 to 9               | <u>Episode 2</u><br><u>18. POLICE CAR (CSO)</u><br>Dr. Who<br>Jo<br>Two Auton P.C.'S                                       | 1F, 2A<br>Slung or<br>Stand<br><br><u>BREAK FOR MASK</u> |       |
|             | 5 & 10               | <u>Episode 3.</u><br><u>1. POLICE CAR (CSO)</u><br>Dr. Who<br>Jo<br>Two Auton P.C.'S                                       | 1F, 2A   |       |
| F           | 11-13                | <u>Episode 2.</u><br><u>4. FARREL'S OFFICE</u><br>Death of McDermott   | 4B   |       |
| G           | 14- 18               | <u>Episode 2</u><br><u>7A. FARREL'S CAR</u><br><u>C.S.O.</u><br>Farrel Senior<br>& Heater.<br><br><u>Troll &amp; Seat.</u> | 1F, 2A, stand mike<br><br>(seat) 2A<br>(Troll) 1F        |       |



Running Order - Pre-recording 9th October, contd.

| Page  | Shots  | Scene/Characters   | Cameras/Booms                              | Light |
|-------|--------|--|--|-------|
| H - K |        | <u>Episode 2</u><br><u>12. FARREL'S LIVING ROOM C.S.O.</u><br><br>Death of Farrel Senior with Mrs. Farrel + Troll. | 1H, C3 3F, A3, 4B<br><br>2A (Troll) C.S.O. |       |
| L     | 35-36- | <u>Episode 1</u><br><u>15. CONTROL CABIN</u><br>Goodge in box.   | 1B, 2F                                     |       |



16. INT. POLICE CAR. DAY (C.S.O.)

JO: Doctor! Doctor!

(DOCTOR WHO GROANS)

JO: Are you all right Doctor?

(THE DOCTOR SUDDENLY  
SITS BOLT UPRIGHT AND  
FUMBLES FRANTICALLY IN  
HIS POCKET. HE PRODUCES  
THE MICRO-CIRCUIT).

DOCTOR WHO: Thank heavens. No  
damage done.

JO: You speak for yourself.  
I'm bruised all over.

(THE DOCTOR LEANS FORWARD)

DR. WHO: Good job you chaps turned up when you did. We might have been lynched.

(THE BROAD BLUE SHOULDER  
IN THE FRONT SEATS ARE  
STIFFLY UNCOMMUNICATIVE).

(TO JO) Lethbridge Stewart must have sent them. Nice to know that he can use his head when he wants.

JO: So long as we're not being arrested....I mean they don't seem very friendly.

N.B. No shot 2.



PRE-RECORDING ON FRIDAY  
9th October.

- D -

EPISODE TWO 1F, 2A

3. 1 F / 18. INT. POLICE CAR. DAY. C.S.O.  
2-shot  
JO/DOCTOR

(THE DOCTOR IS PROBING  
THE MICRO-CIRCUIT WITH A  
SCREWDRIVER. JO IS  
APPARENTLY ASLEEP. SHE  
OPENS HER EYES AND LOOKS  
ABOUT HER. ALARMED  
SHE CLUTCHES THE DOCTOR'S  
ARM).

DOCTOR WHO: Careful!

JO: Look Doctor, where are they  
taking us?

(THE DOCTOR LOOKS OUT  
OF THE WINDOW.

DOCTOR WHO: Well, it certainly  
isn't Terminster.

JO: Some sort of quarry.

PAUSE

(THE DOCTOR LEANS FORWARD  
AND TAPS ONE OF THE  
POLICEMEN ON THE SHOULDER)

4. 1 F / DOCTOR WHO: Excuse me, Officer,  
CU DOCTOR May I see your warrant card? /

PAUSE

(THE POLICEMAN TURNS  
HIS FACE IS ODDLY BLANK  
THE DOCTOR LEANS FORWARD  
AND RIPS AWAY THE MASK.  
BENEAT IS THE BLANK,  
TERRIFYING FACE OF AN AUTON.)

5. 1 F /  
2-shot  
JO/DOCTOR /INSERT FOR EPISODE 3./

BREAK RECORDING

- D -



PRE-RECORDING ON FRIDAY  
9th OCTOBER.

6.     2     A     TELECINE  
              C.S.O.     /     COUNTRY BACKGROUND  
              2-shot  
              Policemen.

PAUSE

7.     2     A     TELECINE  
              C.S.O.     /     QUARRY BACKGROUND  
              2-shot  
              Policemen

8.     2     A     TELECINE  
              C.S.O.     /  
              MCU L.H. POLICEMAN.

PAUSE - AUTON MASK

9.     2     A     TELECINE  
              C.S.O.     /  
              BCU L.H. POLICEMAN.

PAUSE

10.    2     A     TELECINE  
              C.S.O.     /  
              2-shot  
              Policemen.  
              Doctor in.     INSERT FOR EPISODE 3.

N.B. SHOTS FROM 6 TO 9 TO  
BE INSERTED ON EDIT.



INSERT SHOTS FOR  
Sc. 4. FARRELS OFFICE.

EPISODE TWO

PRE-RECORDING ON FRIDAY  
9th OCTOBER

4. FARREL'S OFFICE

DEATH OF McDERMOTT.

11.    4    B /  
         MS CHAIR BLOWS UP

12.    4    B /  
         MS    McDERMOTT  
         Dies in chair.

TO BE REVERSED ON  
VIDEO-DISK ON EDIT

13.    4    B /  
         MS CHAIR BLOWS-UP.  
         (McDERMOTT, dead),



TO BE PRE-RECORDED  
ON FRIDAY 9th OCTOBER

Episode 2

1F, 2A, STAND MIKE

7A. INT. FARREL'S CAR

14. 1 F /  
CMS FARREL

15. 2 A /  
CU HEATER

16. 1 F /  
CMS FARREL

(FARREL IS DRIVING ALONG  
A COUNTRY ROAD. WE SEE  
THE BOX ON THE REAR SEAT  
OF THE CAR. SUDDENLY THE  
LID IS PUSHED OPEN AND  
THE HIDEOUS TROLL FIGURE  
SITS UP. ITS HEAD TURNS  
AND ITS EYES FIX ON FARREL.  
HE IS UNAWARE OF THE MENACE  
BEHIND HIM BUT HE IS FEELING  
THE HEAT.

BREAK

17. 2 A /  
FULL SHOT  
TROLL  
(LIVE DOUBLE)

HE PUFFS HIS CHEEKS AND  
PULLS AT HIS COLLAR.  
GLANCING DOWN, HE SEES  
THAT THE HEATER CONTROL  
IS ON. HE SWITCHES IT  
OFF AND WINDS DOWN HIS  
WINDOW....AS THE BLAST OF  
COOLER AIR ENTERS THE CAR  
THE TROLL SLIPS SLOWLY  
BACK INTO ITS BOX.)

18. 1 F /  
MC CAR SEAT.

SHOTS 17 and 18 TO BE  
COMBINED ON C.S.O.  
AND INTERCUT WITH SHOTS  
ABOVE ON EDIT







FARREL: It must have been a heart attack, I suppose.

20. 3 F  
MS FARREL SENIOR  
MRS FARREL: Do try not to worry, John. What's this doing over here?

21. 1 H  
A/B  
FARREL SENIOR: It's the boy's attitude I don't understand.

MRS FARREL No, it certainly doesn't sound like my Rex. Oh, well I'll get the coffee.

22. 4 B  
MCU TROLL  
FARREL SENIOR: Beyond me.

23. 1 H  
CMS FARREL SENIOR

24. 4 B  
CU FARREL

PAUSE

25. 4 B  
CMS FARREL

(MRS. FARREL EXITS)

PAUSE

WE FEATURE THE TROLL BOX OVER THE RADIATOR.

26. 4 B  
BCU FARREL

FARREL SENIOR TRIES TO READ HIS PAPER.

27. 1 H  
BCU TROLL

FEATURE THE TROLL BOX AGAIN. THE TROLL COMES OUT. ITS HEAD TURNS, FIXES ON FARREL SENIOR.

PAUSE - TROLL ON FARREL'S NECK

THE SCURRYING SOUND ATTRACTS FARREL SENIOR'S ATTENTION, HE TURNS AND SEES THE TROLL PERCHED ON THE BACK OF HIS CHAIR. HE GIVES A GASP THE TROLL LAUNCHES ITSELF FOR HIS THROAT, FASTENS ITS HOOK-LIKE HANDS ON HIS WIND-PIPE.

(CONTINUED ON NEXT PAGE)



28.    3    F /  
          V.BCU FARREL  
          (obliterating lens)  
          He backs away from  
          camera.     Pan down  
          to his legs as he  
          falls.  
          FARREL SENIOR CHOKES  
          AND FALLS BACKWARDS,  
          STRUGGLING, TRYING  
          TO TEAR THE TROLL FREE.  
          IT'S GRIP IS STEEL-LIKE.  
          HE KICKS IN EXTREMIS. THE  
          TABLE CRASHES OVER. FINALLY  
          HE IS STILL.

MRS FARREL: (OOV) John, are  
you all right.

29.    1    H /  
          CU MRS FARREL  
          in doorway.

BREAK

30.    4    B     (2A. CSO. TROLL ) /  
          RADIATOR     TROLL jumps off.

PAUSE



- K -

31. 4 B (2A. CSO. TROLL) /  
H/A RUG.

TROLL runs across.

THE TROLL SLITHERS  
OFF HIM AND MOVES  
QUICKLY ACROSS THE  
FLOOR.

MRS FARREL COMES IN  
ANXIOUSLY.

PAUSE

MRS FARREL: John?

32. 1 H (2A. CSO. TROLL). /  
H/A RUG.  
Armchair f/g.  
TROLL jumps  
ZOOM in on 2.

SHE LOOKS ROUND THE  
TROLL HAS VANISHED UNDER  
THE CURTAINS VO COVERING  
THE WINDOW. SHE COMES  
FURTHER INTO THE ROOM  
AND SEES HER HUSBAND  
AND SHE SCREAMS).

PAUSE

33. 3 F (2A. CSO. TROLL) /  
CMS FARREL and CHAIR.  
TROLL runs behind chair.

PAUSE

34. 3 F (2A. CSO. TROLL) /  
TROLL runs under curtain.

N.B. SHOTS 30 to 34  
TO BE INTERCUT WITH  
SHOTS 19 to 29 ON EDIT

- K -



TO BE PRE- RECORDED  
ON FRIDAY 9th OCTOBER

- L - END OF Sc 15. CONTROL CABIN  
GOODGE DEAD IN LUNCH BOX

35. 1 B \_\_\_\_\_/  
BOX

CUT TO SHOT OF THE  
INTERIOR OF THE LUNCH  
BOX AS THE DOCTOR HOLDS  
IT IN HIS HANDS.

36. 2 F \_\_\_\_\_/  
GOODGE

INSIDE WE SEE THE  
TINY SIX-INCH  
CORPSE OF GOODGE.

- L -



Project No  
02340/7027

Director  
BARRY LETTS

"DOCTOR WHO"

TERROR OF THE AUTONS      Episode one

| Page            | Shots | Scene/Characters   | Cameras/Booms                                | Light |
|-----------------|-------|--|--|-------|
| 1               |       | <u>TELECINE 1</u><br>Opening titles.<br><br><u>Ext. Field</u><br><u>ROSSINI</u> near Circus<br>caravans; Horse box<br>materialises; MASTER<br>steps out. |  | Day   |
| 3               | 40-41 | <u>1. INT. MUSEUM</u><br><br>Master<br>Attendant<br>Rossini  | A1, 3A, 2A                                   | Day   |
| RECORDING BREAK |       |  |  |       |
| 5               | 42-66 | <u>2. INT UNIT</u><br><u>LABORATORY</u><br><br>Dr. Who<br>Jo Grant   | 4A, 1A 3B, 2B<br>B1, C1, A1,                 | Day   |
| 8               |       | <u>TELECINE 2.</u><br><br>Research<br>Establishment<br>and Philips.  |  |       |
| RECORDING BREAK |       |  |  |       |
| 9               | 67-72 | <u>3. INT. CONTROL CABIN</u><br><br>Goodge<br>Philips<br>Master  | 2C, 1B<br>A2, C2,<br><br>4A (C.S.O. Caption) |       |



Dr. Who - Episode one

| Page            | Shots  | Scene/Character  | Cameras/Booms                   | Light |
|-----------------|--------|--|---------------------------------|-------|
| 11              | 73     | <u>4. INT. MAIN CONTROL</u><br>Philips   | 3C, B2, 5A                      | Day   |
| 11              | 74-76  | <u>5. INT. CONTROL CABIN</u><br>Master   | 2C, A2, C2, 1B.<br>(4A. C.S.O.) | Day   |
| 11              |        | <u>TELECINE 3. C.S.O.</u><br><br>Radio Telescope,<br>Giant paraboloid<br>reflectors. |                                 |       |
| 12              | 77-78  | <u>6. INT. MAIN CONTROL</u><br>Philips   | 3C, B2, 5A                      | Day   |
| 12              | 79- 80 | <u>7. INT. CONTROL CABIN</u><br>Master<br>Philips (V.O.)                             | 2C, 1B                          | Day   |
| 12              | 81.    | <u>8. INT. MAIN CONTROL</u><br>Philips   | B2, 5A                          | Day   |
| 14              | 83-91  | <u>9. INT. CONTROL CABIN</u><br>Master<br>Philips                                    | 3D, 2C, C2, 1B                  | Day   |
| RECORDING BREAK |        |  |                                 |       |



Dr. Who - Episode one

| Page            | Shots   | Scene/Character   | Cameras/Booms  | Light |
|-----------------|---------|---|--|-------|
| 14              | 92 -108 | <u>10. UNIT. H.Q.</u><br>Brigadier<br>Dr. Who<br>Jo Grant   | 4A, 1A, 3B, 2B<br>B1, C1, A1,                                      | Day   |
| 19              |         | <u>TELECINE 4.</u><br><br>Radio Telescope<br>Dr. Who, Jo, and<br>Brigadier arrive<br>in car; Capt Yates<br>meets them |  |       |
| RECORDING BREAK |         |   |  |       |
| 19              | 109     | <u>11. INT. MAIN CONTROL</u><br>Capt. Yates<br>Brigadier<br>Jo<br>Director  | B2, 5A   | Day   |
| 20              | 110-131 | <u>12. <u>EXT</u> CABIN. C.S.O.</u><br>Time Lord<br>Dr. Who   | 2D, A2, 1C, 1D.<br><br>4A CSO caption.                             | Day   |
|                 |         | NO SCENES 13 & 14   |  |       |
| 25              | 132-145 | <u>15. INT. CONTROL CABIN</u><br>Brigadier<br>Director<br>Capt. Yates<br>Dr. Who<br>Jo Grant                          | 2C, 3D, 1D/E/B<br>C2,<br><br><u>RUN-ON.</u><br><u>MATTRESS OUT</u> | Day   |
| RUN-ON          |         |   |  |       |



Dr. Who - Episode one

| Page           | Shots    | Scene/Characters   | Cameras/Booms         | Light |
|----------------|----------|--|-----------------------|-------|
| 28/29          | 146-148  | <u>16. INT. FARREL'S OFFICE</u><br>Farrel<br>Master  | 5A/C 3E<br>B3         | Day   |
| 30             | 149-158  | <u>17. INT. UNIT LAB</u><br>Brigadier<br>Dr. Who<br>Jo Grant   | 4D, C1, 1G, 2B<br>A1, | Day   |
| 33             | 159-160  | <u>18. INT. FARREL'S OFFICE</u><br>Master<br>Farrel  | 5B, B3, 3E            | Day   |
| NO SC. 19.     |          |  |                       |       |
| 34             | 161-162  | <u>20. INT. UNIT LAB</u><br>Dr. Who<br>Brigadier   | 1A, 2B<br>A1,         | Day   |
| 35             |          | <u>TELECINE 5.</u><br><u>Factory</u><br>FARREL and MASTER<br>go through factory.<br>JO snooping about. |                       |       |
| 36<br>to<br>39 | 163 -166 | <u>21. INT. FARREL'S OFFICE</u><br>Farrel<br>Master<br>Jo  | 5B/C 3E<br>B3,        | Day   |



Dr. Who - Episode one

| Page              | Shots    | Scene/Character  | Cameras/Booms  | Light |
|-------------------|----------|--|--|-------|
| 40                | 167-171  | <u>22. INT. UNIT LAB</u><br>Dr. Who<br>Brigadier<br>Capt. Yates  | 4E, 2B<br>A1,  | Day   |
| 43                |          | <u>TELECINE 6.</u><br><br><u>Ext. Field</u><br>UNIT Soldiers in<br>field with BENTON;<br>Attention fixed on<br>shabby car. |  | Day   |
| RUN-ON FOR CAM 1. |          |  |  |       |
| 43                | 172-185  | <u>23. INT. FARREL'S OFFICE</u><br>McDermott<br>Farrel   | 1H<br>5B, B3, 3E                                       | Day   |
| RUN-ON FOR CAM 1. |          |  |  |       |
| 46                | 186-187  | <u>24. INT. UNIT LAB</u><br>Brigadier<br>Jo Grant<br>Dr. Who   | 4A, 2B<br>A1,  | Day   |
| 47                | 188-190  | <u>25. INT. FARREL'S OFFICE</u><br>Mc Dermott<br>Farrel  | 5C, 3E<br>B3,  | Day   |
| 48                | 191- 198 | <u>26. INT. UNIT LAB.</u><br>Capt Yates<br>Brigadier<br>Jo Grant<br>Dr. Who  | 4A/D, 1G, 2B<br>C3, A3,<br><br><u>RUN-ON FOR SMOKE</u> | Day   |
|                   |          | CLOSING CREDITS  |  |       |



"DOCTOR WHO"

'Terror of the Autons'

by

Robert Holmes

EPISODE ONE

\_\_\_\_\_  
CLOCK

TELECINE 1.

Opening titles

SOF  
MUSIC, SIG TUNE.

-----  
CAPTION: TERROR OF THE AUTONS

\_\_\_\_\_  
CAPTION: by ROBERT HOLMES

\_\_\_\_\_  
CAPTION: EPISODE ONE

Montage sequence of Circus.

ROSSINI comes in, putting  
a showman's brown bowler  
hat on at a jaunty angle.  
He is a big, florid man  
and bites the end off a big  
florid cigar.



He turns to shield his cigar from the wind while he strikes a match.

NEW ANGLE:

To the accompaniment of tardis noises, a blurred shape materialises for a moment and then solidifies in the shape of a horse box.

NEW ANGLE:

ROSSINI gets his cigar drawing satisfactorily and straightens. He sees the horse box as he turns and he does a double take. The horse box is still there, indubitably palpable.

ROSSINI walks over to it and touches it to make sure. He circles it suspiciously. The door opens and the MASTER steps out carrying a small attache case.

He stares about him with a confident, almost imperious manner. Behind him the door closes silently.

ROSSINI comes back round the horse box.

ROSSINI: And who the heck are you?

MASTER: I am usually referred to as the Master.

ROSSINI: Is that so?

MASTER: Universally.



ROSSINI: Well, I'm Luigi Rossini.  
Internationally. And conjurors I  
don't need. Okay?

MASTER: Unfortunately, I need you,  
Lew Russell.

ROSSINI: What did you call me?

MASTER: Lew Russell. It happens  
to be your real name.

ROSSINI: Look Mister - get off my  
pitch while you're safe!

MASTER: You insolent primitive!

ROSSINI: All right - you want it  
the hard way -

ROSSINI goes up to the  
MASTER, and reaches out  
to grab him.

The MASTER catches  
ROSSINI'S WRIST and forces  
it down effortlessly.

We CLOSE IN ON THE MASTER'S  
EYES as he glares at  
ROSSINI, who gradually  
relaxes and becomes docile.

THE MASTER snaps his  
fingers.

The MASTER turns and walks  
towards Rossini's caravan.

ROSSINI trails after him  
with dog-like obedience.  
They enter the caravan.

DURATION 1 ' 45"

A1, 3A, 2A

40. 2 A / 1. INT. MUSEUM. DAY.  
H/A GLASS CASE.



(on 2, shot 40)

(CLOSE SHOT OF THE  
NESTENE ENERGY  
UNIT, AS IT LIES  
DULL AND LIFELESS  
IN A GLASS CASE.

THE ENERGY UNIT IS  
INSIDE A METAL BOX,  
LID OPEN SO WE CAN  
SEE IT.

SUDDENLY THE MASTERS  
GLOVED HAND SMASHES  
THROUGH THE GLASS.  
WE SEE HIM REACH  
FOR THE ENERGY UNIT  
BOX.

CUT TO A CLOSE UP  
OF A MUSEUM ATTENDANTS  
FACE AS HE SHOUTS:)

41. 3 A  
C 2-shot  
ROSSINI/ATTENDANT

ATTENDANT: Hey! What do you think  
you're -

(ROSSINI APPEARS  
BEHIND THE ATTENDANT  
AND CLOBBERS HIM.

CUT BACK TO THE  
MASTER, WHO IS  
CAREFULLY LIFTING  
THE BOX WITH THE  
ENERGY UNIT FROM  
THE CASE)

RECORDING BREAK



4A, B1, 1A, C1, 3B, A1, 2B.

42. 3 B / 2. INT. UNIT LABORATORY. DAY.  
CMS DOCTOR

43. 4 A DOCTOR WHO: Not today, thank you./  
MS DOOR. Jo in.  
Pan her right.

44. 2 B / JO: Doctor? I...er.../  
CMS JO

45. 3 B / (DOCTOR WHO IS WORKING  
AT HIS BENCH.  
As before

46. 2 B DOCTOR WHO: Go away! I don't  
want any. /  
CMS JO.

THERE IS A FLASH AND  
A PUFF OF SMOKE.

47. 1 A /  
MCU EXTINGUISHER  
JO in, grab her  
right.

DOCTOR WHO JUMPS  
BACK FROM HIS BENCH,  
COUGHING AND FLAPPING  
HIS HANDKERCHIEF.

48. 2 B /  
CMS JO

JO DASHES TO PILLAR

49. 3 B /  
CU DOCTOR

THE DOOR OPENS AND  
JOSEPHINE GRANT  
ENTERS. SHE SEIZES  
UP THE SITUATION IN  
AN INSTANT, GRABS UP  
A FIRE EXTINGUISHER  
AND RUSHES FORWARD  
SQUIRTING IT OVER THE  
SMOKING DEBRIS ON THE  
BENCH.

DOCTOR WHO: What - what?...? Oh,  
my goodness!

JO: It's all right. I've dealt  
with it.



- 5A -

DOCTOR WHO: Dealt with it?

50.     1     A                 (on move) /  
            2-shot  
            fav DOCTOR.

(HE BRUSHES FOAM  
ASIDE AND RECOVERS  
A FRAGILE STRUCTURE  
OF WIRES.)

You've ruined it!

JO: But your bench was on fire.

51.     2     B     DOCTOR WHO: Three months delicate  
          work, and now look at it! You ham  
          fisted bun vendor! /  
          CU JO

(1 next)



52. 1 A  
2-shot a/b.

JO: You're just overflowing with gratitude, aren't you? This whole place might have gone up in flames! /

(DOCTOR WHO ABSORBS HIMSELF IN STUDYING THE WIRE STRUCTURE, TRYING TO ESTIMATE THE DAMAGE)

DOCTOR WHO: (ABSENTLY) My dear young lady, steady-state micro-welding always creates more smoke than fire.

JO: Steady-state micro - ?

DOCTOR WHO: An advanced engineering technique pioneered by the Lammarians, a remarkably gifted race. They have nine opposable digits.

JO: Nine what?

53. 2 B  
CU JO

DOCTOR WHO: Oh, never mind! // And I don't want any tea today, thank you. /

54. 1 A  
2-shot A/B

JO: I am not the tea lady.

55. 2 B  
CU JO

DOCTOR WHO: Then what are you doing in here? This area is out of bounds, to everyone except the tea lady and the Brigadier's personal staff.

56. 1 A  
CU DOCTOR

JO: I'm your new assistant! /

DOCTOR WHO: Oh, no ...

57. 2 B  
2-shot  
fav. JO.

JO: The Brig sent me along to introduce myself, Doctor. / Josephine Grant.

(SHE THRUSTS OUT HER HAND.

THE DOCTOR TAKES IT)







(on 2, shot 61)

- 8 -

DOCTOR WHO: What was?

JO: (READING) "A translucent polyhedron fourteen and a half inches in diameter..."

62.    1    A /    ( DOCTOR WHO GRABS  
         2-shot    THE REPORT)  
         fav DOCTOR

DOCTOR WHO: The Nestene's energy unit! It should never have left this building.

JO: Apparently the Museum wanted it for a special display... The Brigadier signed the authorisation. /

63.    4    A  
         CU DOCTOR

DOCTOR WHO: The man's an idiot! I new knew I should have destroyed it. But somehow it would have felt like murder... /

64.    2    B  
         CU JO

JO: You mean it was alive?

DOCTOR WHO: In a way. The container held a form of alien intelligence.

65.    1    A  
         2-shot  
         fav DOCTOR

JO: You've just got to be joking... /

(DOCTOR WHO TURNS ON HER ANGRILY).

DOCTOR WHO: There's precious little to joke about. That thing's appalingly dangerous...

66.    4    A  
         BCU DOCTOR

JO: But who'd want to steal it? /

DOCTOR WHO: Exactly...Who... and why.

TELECINE 2

Ext. Research Station. Day.

PHILIPS climbs the tower.

DURATION: 35 seconds.

- 8 -

RECORDING BREAK



2C, A2, C2, 1B

67. 1 B / 3. INT. CONTROL BACIN. DAY  
 MCS GOODGE.

Pan him right  
 PHILLIPS in and  
 through.

(SMALL CIRCULAR ROOM  
 JAMMED WITH ELECTRICAN  
 EQUIPMENT. GOODGE, A  
 BESPECTACLED ASSISTANT,  
 IS WAITING FOR A PRINT-  
 OUT FROM THE COMPUTER.  
 PHILLIPS, A STOCKED,  
 DOME-HEADED ASTRONOMER,  
 STANDS BEHIND HIM CHECKING  
 A FISTFUL OF PAPER  
 AFTER A MOMENT.)

68. 2 C (4A. CSO Cap.) / GOODGE: I told her again last night.  
 MS PHILIPS

PHILIPS: (ABSENTLY) Hmm?

69. 1 B (4A. CSO Cap.) / GOODGE: But out the boiled eggs,  
 MS PHILIPS Elsie, I said. Quite apart from  
 through door. their effect on my digestion, I  
 Pan him right said, they're aesthetically boring.  
 to GOODGE.

69.A. 2 C PHILIPS: Ah. /

CMS WINDOW  
 MASTER into shot  
 & out again

GOODGE: When you've seen one boiled  
 egg, you've seen them all. Don't  
 you agree, Professor Philips?

69.B. 1 B  
 A/B.

PHILIPS: What?

GOODGE: Egg can be very boring?

(PHILIPS STARES AT HIM)

PHILIPS: I suppose so. Never  
 thought about it.

Push in with  
 GOODGE.

GOODGE: I think about it all the  
 time.

(HE TAKES THE PRINT-OUT  
 AND HANDS IT TO PHILIPS)

(2 next)

Here you are, Professor.



(on 1, shot 69)

PHILIPS: Thank you, Goodge.

GOODGE: Anything else?

Pan PHILLIPS  
to door.

PHILIPS: Not at the moment. Oh,  
by the way, talking of eggs - I  
want a four-hour scan below the  
hydrogen line tomorrow.

GOODGE: All right.

PHILIPS: I'll give you the precise  
wavelength later.

70.    2    C  
         PHILIPS thro door  
         and out.  
         MASTER in to  
         left f/g.

71.    1    B (4A CSO.  
         CMS GOODGE  
         f/g left.

MASTER in to  
b/g.

RUN-ON OR ZOOM

72.    1    B  
         MCU MASTER.

(HE EXITS. GOODGE  
RESETS THE COMPUTER  
FOR ANOTHER PRINT-OUT.  
BEHIND AND ABOVE HIM  
WE SEE A DARK SHADOW  
ON THE GLASS ROOF.  
THE CAMERA ZOOMS IN  
AND WE GET A DISTORTED  
GLIMPSE OF THE MASTER  
STARING DOWN, HIS FACE  
PRESSED AGAINST THE GLASS.

THE COMPUTER STARTS  
CHATTERING AND GOODGE  
TURNS AWAY FROM IT.  
HE SITS DOWN AND PULLS  
A DOCUMENT CASE TOWARDS  
HIM. HE OPENS IT AND  
TAKES OUT A THERMOS FLASK  
AND A LUNCH BOX. BEHIND  
GOODGE THE DOOR STARTS  
TO SWING INWARDS. GOODGE  
PRODUCES A NAPKIN FROM  
THE LUNCH BOX, SOME SLICES  
OF BREAD, A TOMATO, AND  
FINALLY TWO BOILED EGGS.  
HE SIGHS. STARING AT THEM  
WITH GLOOMY HATRED. BEHIND  
HIM THE MASTER IS LEVELLING  
THE COMPRESSION TUBE AT  
THE BACK OF GOODGE'S HEAD.  
WE TRACK IN ON THE MASTER  
AS HIS FINGER TIGHTENS  
ON THE IMPULSE BUTTON.  
THERE IS A FLASH AND A  
SOUND LIKE SIZZLING FAT.)

(3 next)



3C, B2, 5A.

73. 3 C / 4. INT. MAIN CONTROL DAY  
MS DOOR  
Pan PHILIPS  
right.

(A SMALL COMPACT CONTROL ROOM. PHILIPS IS STUDYING TWO LINE SCANNERS. HE MAKES SOME SMALL ADJUSTMENTS).

2C, A2, C2, 1B

74. 1 B (4A. CSO.) / 5. INT. CONTROL CABIN DAY  
MS DOOR  
MASTER in

(THE MASTER RETURNS GOODGE'S LUNCH BOX TO THE DOCUMENT CASE. THERE IS NO SIGN OF GOODGE. HE TURNS TO A METAL BOX. 'UNIT HQ' ! IS STENCILLED ON ITS LID.

75. 2 C /  
CU MASTER'S  
hands.

THIS IS THE BOX STOLEN FROM THE MUSEUM.

THE MASTER RAISES THE LID TO REVEAL THE NESTENE ENERGY UNIT. THE MASTER TAKES THE ENERGY UNIT FROM THE BOX AND PLACES IT ON THE CENTRAL BENCH.

76. 1 B /  
A/B

THE MASTER PRODUCED A DEVICE WHICH CONSISTS OF TWO LEADS. ONE END OF EACH HE ATTACHES TO THE UNIT. THE OTHER END OF EACH 'PLUGS' INTO THE CONTROLS. HE MOVES QUICKLY TO THE CONTROLLING COMPUTER AND STARTS BUNCHING OUT INSTRUCTIONS.

TELECINE 3.

COLOUR SEPARATION OVERLAY

Radio Telescope day  
The Giant paraboloid reflectors swing round and change their angle of elevation.  
DUR: 7 sec.

77. 3 C / 6. INT. MAIN CONTROL. DAY.  
CU OSCILLOSCOPE



(on 3, shot 77) - 12/13 -

78. 5 A  
CMS PHILIPS /

(PHILIPS STARES IN SURPRISE  
AT THE LINE SCANNERS.  
A JAGGED PATTERN IS FLASHING  
ACROSS THEM. HE HURRIES  
TO HIS DESK AND SNAPS A  
SWITCH.

PHILIPS: (INTO INTERCOM) Goodge,  
what the blazes is happening?

79. 2 C / 7. INT. CONTROL CABIN. DAY  
CU MASTER'S  
hands.

(THE MASTER SWITCHES FULL  
POWER INTO THE CONTROLS  
THERE IS A RISING WHINE.  
HE TURNS TO LOOK AT THE  
ENERGY UNIT. IT IS  
BLAZING FITFULLY WITH  
LIGHT).

80. 1 B  
CU UNIT /

PHILIPS: (VO) Goodge, do you  
hear me?

81. 5 A / 8. INT. MAIN CONTROL. DAY  
CU PHILIPS

(AS BEFORE. PHILIPS  
JIGGLES THE INTERCOM).

PHILIPS: The digital shaft-angle  
encoder's gone crazy, Are you  
there, man? Check the feed-back  
control!

(NO ANSWER. PHILIPS  
FLINGS UP HIS HANDS  
ANGRILY AND RUSHES  
OUT OF THE ROOM).

(3 next)



83. 3 D / 9. INT. CONTROL CABIN DAY.  
CU UNIT
84. 1 B /  
CU MASTER'S hands (THE ROOM IS VIBRATING WITH  
POWER. SUDDENLY IT STOPS.
85. 2 C /  
CU MASTER'S hands THERE IS COMPLETE SILENCE.  
THE MASTER WALKS OVER TO  
THE NESTING ENERGY UNIT.
86. 1 B /  
CMS MASTER IT IS PULSING WITH  
INCANDESCENT POWER.
87. 2 C /  
MCU MASTER HE SMILES WITH TRIUMPH.  
THE DOOR OPENS AND  
PHILIPS COMES IN  
SEETHING WITH TEMPER)
88. 1 B (4A. CSO). /  
MS DOOR  
PHILIPS in PHILIPS: All right, Goodge, what  
the devil do you think you're play-  
ing at? /
89. 2 C /  
MCU MASTER  
Pen him left. (THE MASTER TURNS, HIS  
FACE EVIL. PHILIPS  
GAMES. THE MASTER  
ADVANCES TOWARDS HIM.  
PHILIPS RETREATS  
BACK TOWARDS THE DOOR.
90. 1 B /  
CU PHILIPS
91. 2 C /  
BCU MASTER WE CLOSE IN ON THE MASTER'S  
EYES)

---

RECORDING BREAK

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4A, B1, 1A, C1, 3B, A1, 2B

92. 3 B / 10. INT. UNIT H.Q. DAY.  
CU DOCTOR
- (THE DOCTOR AND THE  
BRIGADIER ARE ARGUING.  
THE BRIGADIER IS BLUSTERING,  
CONSCIOUS THAT HE'S  
ON SHAKY GROUND)

BRIGADIER: No, Doctor, I will not  
give such a paltry matter a red  
priority.

(2 next)



DOCTOR: Stubborn, obstinate.

BRIGADIER: You admit yourself  
the thing was inactive.

DOCTOR: Pig headed!

BRIGADIER: Things must be done in the proper manner.

93. 2 B DOCTOR: One might almost say  
"military"? /  
CU BRIGADIER

94. 1 A  
2-shot  
A/B

BRIGADIER: Hah! (STIFFLY) I...  
very much regret all this Doctor.  
I'm doing everything possible to  
recover the unit. /

(THE DOCTOR REALISES THAT  
THE BRIGADIER IS TRYING  
TO APOLOGISE).

DOCTOR: All right old chap.  
Maybe you'll get it back before any  
harm's been done.

(CHANGING THE SUBJECT).

95. 2 B By the way, might I ask you for a  
favour? /  
LS BRIGADIER  
He crosses down  
to DOCTOR into BRIGADIER: A favour?  
2-shot.

DOCTOR: Keep that ridiculous child  
out of my hair. Will you? She's  
been driving me crazy.

BRIGADIER: Child?

DOCTOR: You know....



(on 2, shot 95)

(HE HOLDS OUT A HAND AT  
JO'S HEIGHT LEVEL)

96.

1 A

CU DOCTOR

BRIGADIER: Miss Grant isn't exactly  
a child Doctor. And liason with you  
is the main part of her duties. /DOCTOR: Then find her some  
other duties will you.BRIGADIER: You've been agitating for  
a new assistant ever since Miss Shaw  
went back to Cambridge ...

97.

2 B

2-shot A/B.

DOCTOR: Liz was a highly qualified  
scientist. I need someone with the  
same qualifications. /BRIGADIER: Nonsense! What you need  
Doctor, as Miss Shaw often remarked,  
is someone to pass you your test-tubes  
and tell you how brilliant you are.  
Miss Grant will fill that function  
admirably.DOCTOR: What's the girl doing here  
anyway? Unit 11 no place for  
trainees.

98.

1 A

CU DOCTOR

BRIGADIER: I couldn't agree more  
Doctor. But Miss Grant was very keen  
to join us - and she happens to  
have relatives in high places ... /

99.

2 B

2-shot A/B

DOCTOR: So you've palmed her egg off  
on me? Well it won't work, Lethbridge  
- Stewart. I'll have a properly  
qualified assistant, or none at all! /BRIGADIER: Very well Doctor, I'll  
re-sign her.DOCTOR: Good.BRIGADIER: But I think you should  
break the news to her yourself.



DOCTOR: Now just a moment . . .

JO: Hi, Doc - I've ...

JO: Good Morning, Sir.

100. 1 A BRIGADIER: Good Morning, Miss Grant. /  
2-shot  
JO/BRIGADIER

100.A. 3 B (on turn) BRIGADIER: Thank you.  
LOOSE 2-shot  
BRIGADIER/JO

Pan her right  
to 2-shot  
with DOCTOR

JO: And I've chased up those electronic spares you've been waiting for. They promise delivery tomorrow without fail. /

101. 4 A  
CU DOCTOR

DOCTOR: Miss Grant I ...

102 2 B  
CU BRIGADIER

(HE TRAILS OFF AND LOOKS  
APPEARINGLY AT THE  
BRIGADIER - WHO LOOKS  
BACK IMPASSIVELY.

103. 3 B  
CU JO

104.      4      A  
CU DOCTOR

JO LOOKS FROM ONE TO THE OTHER SENSING SOMETHING WRONG. THE DOCTOR GIVES A RESIGNED SIGH, THEN SMILES AT JO)

105. 3 B Thank you Jo. I can see you're going  
to be a great help to me./  
MCU JO

JO: Thank you Doctor.



(on 3, shot 105)

(JO BEAMS BACK, THEN  
TURNS TO THE BRIGADIER)

105.A. 1 A  
2-shot  
BRIGADIER/JO

one of  
JO: Report from our Field  
Sections sir. Captain Yates. Some  
kind of sabotage at a radio telescope.  
Two of their scientists have dis-  
appeared. /

106. 4 A  
MS DOCTOR  
Pan him to  
BRIGADIER.

DOCTOR: Let me see that!

(HE GRABS THE REPORT AND  
SKIMS THROUGH IT)

We'd better get down there right away.

BRIGADIER: Now just a minute Doctor.

DOCTOR out.

DOCTOR: Use your head man! First  
the Nestene Energy Unit is stolen  
Then there's trouble at a  
research centre working with deep  
space.

107. 1 A  
MS C DOCTOR

BRIGADIER: There isn't necessarily  
any - connection /

DOCTOR: Well - are you two coming  
or not?

108. 4 A  
2-shot  
JO/BRIGADIER

(HE EXITS /

(FILM NEXT)



TELECINE 4

Ext. Radio Telescope.

DOCTOR WHO drives up in his car. JO and the BRIGADIER inside. CAPTAIN MIKE YATES comes to meet them, and salutes. They descend from the car.

YATES: Director's expecting you Sir.

DOCTOR WHO: Is that where the sabotage took place?

YATES: No, Sir. It all seems to have happened in that control cabin at the top of that tower.

DOCTOR WHO: That's where I'll be then.

DOCTOR WHO gets out of his car. JO goes to follow.

DOCTOR WHO: No, no. You stay with the Brigadier, Miss Grant.

DURATION: 35 sec.

---

B R E A K

---



B2, 5A

109. 5 A / 11. INT. MAIN CONTROL. DAY

DIRECTOR L f/g  
DOOR R b/g.

(YATES OPENS THE DOOR,  
USHERS IN JO AND THE  
BRIGADIER. THE DIRECTOR  
IS WAITING.

YATES: Director, Miss Josephine  
Grant and Brigadier Lethbridge  
Stewart of Unit.

(GENERAL HELLOS)

BRIGADIER: Perhaps you'll be good  
enough to tell us what's been  
going on.

2D, A2, 1C, 1D.

110. 2 D / 12. EXT. CABIN. C.S.O. DAY.  
MS DOCTOR

(DOCTOR WHO COMES UP THE LAST FEW  
STEPS AND IS ABOUT TO OPEN THE  
DOOR OF THE CABIN. WHEN HE HEARS  
THE NOISE OF THE TARDIS.

DOCTOR WHO TURNS SLOWLY TO FACE  
THE SENIOR TIME LORD. HE IS  
WEARING CITY DRESS AND LEANING  
NEGLIGENTLY ON A FURLED BROLLY).

111. 1 C (4A. CSO) /  
LS TIME LORD  
Push in.

TIME LORD: Oh, dear my co-ordinates  
have slipped a little. Don't go  
away, Doctor.

112. 2 D /  
MCU DOCTOR

113. 1 C (4A. CSO). / TIME LORD: Still not bad for  
MCU TIME LORD 2,900 light years.

RUN-ON  
114. 2 D / TIME LORD: I do hope you can  
2-shot spare a moment or two, Doctor?  
fav DOCTOR.



(on 2, shot 114)

- 20A -

DOCTOR WHO: Sarcasm was always  
a weakness with you.  
May I say you look quite ridiculous  
in those clothes?

TIME LORD: I am travelling  
incognito.

DR. WHO: Why ?

TIME LORD: We Time Lords don't  
care to be conspicuous.

(HE LOOKS AT DOCTOR  
WHO'S OUTFIT).

Most of us, that is!

DOCTOR WHO: If you've come here  
merely to be rude -

115. 1 D (4A. CSO)  
CU TIME LORD

TIME LORD: I came to warn you - /  
an old acquaintance has arrived  
on this planet.

DOCTOR WHO: One of our people?

116. 2 D  
CU DOCTOR

TIME LORD: The Master. /

(1 next)

- 20A -



(on 2, shot 116)

117. 1 D (4A. CSO)  
2-shot  
fav TIME LORD.

DOCTOR WHO: That jackanapes! All he ever does anywhere is cause trouble. /

TIME LORD: Quite. He has a destructive genius - which is why the Tribunal decided to imprison him.

DOCTOR WHO: He escaped?

118. 2 D  
CU DOCTOR

TIME LORD: Not without help. He was tracked to this point but then there was some alien interference on the monitor and the contact was broken. /

DOCTOR WHO: Is his Tardis in working order?

TIME LORD: (NODS) He got away before it could be de-energised.

119. 1 D (4A. CSO).  
2-shot A/B.

DOCTOR WHO: Then he was luckier than I. /

120. 2 D  
CU DOCTOR

TIME LORD: Don't be bitter, Doctor. Your punishment was very light - /

121. 1 D (4A. CSO)  
CU TIME LORD

DOCTOR WHO: Do you know what it feels like to be trapped in one moment of time - to be restricted to one tiny planet - /

122. 2 D  
CU DOCTOR

TIME LORD: It is your favourite planet, after all. /

(1 next)



(on 2, shot 122)

123.    1    D    (4A. CSO).  
         2-shot  
         fav TIME LORD

DOCTOR WHO: Why have you taken the  
trouble to warn me about the Master?/

TIME LORD: He is a dangerous  
criminal. You may be able to  
deal with him for us.

DOCTOR WHO: Why should I do your  
dirty work?

TIME LORD: He knows you're here  
Doctor - and he will certainly  
try to kill you. The Tribunal  
felt you should be made aware of  
your danger.

DOCTOR WHO: How very kind of them.

124.    2    D  
         CU DOCTOR

TIME LORD: You're incorrigibly  
meddlesome, Doctor, but we've  
always felt that your heart are  
in the right places. /

DOCTOR WHO: I refuse to worry about  
a renegade like the Master - he's  
an unimaginative plodder.

TIME LORD: His degree in Cosmic  
Science was of a higher class  
than yours.

125.    1    D    (4A. CSO.)  
         2-shot A/B

DOCTOR WHO: I was a late developer! /

(2 next)



(on 1, shot 125) - 23 -

I

126. 2 D TIME LORD: Would you call that little surprise unimaginative?  
CMS DOCTOR  
Pan him left.

DOCTOR WHO: What?

127. 3 D (4A. CSO) TIME LORD: Look-through the door. And be careful!  
MCU DOCTOR  
pan along  
thread to bomb.

DOCTOR WHO PEERS THROUGH THE  
DOOR WHICH IS SLIGHTLY AJAR.  
WE SEE THAT A THREAD LEADS FROM  
THE DOOR TO A SMALL CANISTER WHICH  
IS BALANCED ON A CABINET, IN SUCH  
A WAY THAT OPENING THE DOOR WILL  
PULL THE THREAD CAUSING THE CAN-  
ISTER TO DROP.

(OOV)

DOCTOR WHO: It's a Volatiser.

128. 1 D (4A CSO.) MCU TIME LORD.

(2 next)

TIME LORD: Yes - The Xenthoids use them for tunnelling operations, I believe.

DOCTOR WHO: If that thing falls...

TIME LORD: It will probably explode and destroy this research centre completely. He's rigged it so that opening the door will make it fall. An amusing idea. /

129. 2 D  
CMS DOCTOR

DOCTOR WHO: Well, you'd better think of some witty way of dealing with it. /

130. 1 D ( 4A.CSO.)  
MCU TIME LORD

DOCTOR WHO: Now wait a minute.

TARDIS NOISE /

HE TURNS. THE TIME  
LORD HAS VANISHED.

HE VANISHES, BUT COMES  
BACK.

TIME LORD: Good luck.

HE VANISHES AGAIN.

131. 2 D  
CMS DOCTOR

THE DOCTOR TURNS BACK  
TO THE DOOR, CONSIDERING  
THE PROBLEM. THEN HE TAKES  
A DEEP BREATH. WHIPS OPEN THE  
DOOR AND LEAPS THROUGH IT.

(NO Sc 13 & 14)

2C, C2, 3D, 1E

132. 3 D / 15. INT. CONTROL CABIN DAY  
MS DOOR

DOCTOR through  
(falls on mattress)

THE DOCTOR LEADS IN AND  
MIRACULOUSLY CATCHES THE  
CANISTER WITHIN INCHES OF  
THE GROUND.



(on 3, shot 132)

(HE SIGHS WITH RELIEF,  
SITS DOWN TO UNSCREW THE  
CANISTER. HE GETS IT OPEN,  
ADJUSTS THE MECHANISM VERY  
CAREFULLY).

133. 1 D /  
CU BOMB (THE DOOR OPENS AND YATES  
ENTERS WITH THE DIRECTOR  
WHO CROSSES TO THE DOCTOR)

RUN-ON MATTRESS OUT YATES: Any luck

134. 2 C /  
CU DOCTOR'S hands catching  
BOMB DOCTOR WHO: Get Back!  
YATES: What is that?

135. 1 E /  
CU DOCTOR DOCTOR WHO: A bomb

136. 2 C /  
CMS DOCTOR YATES legs  
into shot. (THE DOCTOR MAKES A  
FINAL ADJUSTMENT)

DOCTOR WHO: It is now !

137. 1 B (4A. CSO.) / (HE PUTS THE BOMB CAREFULLY  
DEEP 3-shot TO ONE SIDE)  
DIRECTOR/YATES/  
DOCTOR. YATES: But where on eare earth  
did you find that?

(DIRECTOR COUGHS)

YATES: Oh I'm sorry. This is  
the Director.

DIRECTOR: How do you do. I hope  
you understand that the police have...

DOCTOR WHO: Where's Lethbridge  
Stewart?

YATES: He and Miss Grant are  
questioning the staff.

DOCTOR WHO: Fat lot of good that'll  
do.

DIRECTOR: After all this is hardly  
an international matter, I should  
have....

DOCTOR WHO: I gather you've lost  
a couple of scientists?.

(2 next)

138. 2 C  
CMS DOCTOR

DIRECTOR: Professor Phillips and his assistant - Goodge. Yes that's right./ They were both devoted to this project. Indeed it was the brain child of.....

(DOCTOR WHO HAS BEEN EXAMINING THE COMPUTER)

DOCTOR WHO: Am I right in thinking that when you last saw Professor Phillips you gave him a programme to carry out?

DIRECTOR: How did you know that?

139. 1 B (4A, CSO.)  
CU DIRECTOR

DOCTOR WHO: Could you tell me what it involved?/

140. 2 C  
CU DOCTOR

DIRECTOR: Some positional measurements in the twenty centimetre band. But I fail to understand...../

DOCTOR WHO: Somebody has altered the programme.

141. 1 B (on turn)/  
CMS DOCTOR  
take him to  
2-shot with  
DIRECTOR

DIRECTOR: What?

DOCTOR WHO: It's shown on the computer print-out. Take a look.

(THE DIRECTOR HURRIES TO THE COMPUTER AND STUDIES ITS PUNCHED PAPER RIBBON)

DIRECTOR: But this is nonsense. I don't understand!.....What earthly reason would Phillips have for changing the setting?

(DOCTOR WHO LOOKS AT LETHBRIDGE STEWART)

DOCTOR WHO: No earthly reason at all. Phillips had nothing to do with it.

142. 2 C  
CU DOCTOR

DIRECTOR: Then Who?/



143.     1    B  
            CU LUNCH BOX

(HE PICKS UP GOODGE'S DOCUMENT CASE AND CLICKS IT OPEN.)

DOCTOR WHO: Yes, no doubt.

144.      2      C      \_\_\_\_\_/      (CASUALLY HE LIFTS OUT  
CU DOCTOR      THE LUNCH BOX AND OPENS  
IT. HE STARES IN HORROR.)

145.     1     B     YATES: What's wrong?  
              Deep 3-shot

(AS THE OTHERS COME OVER,  
THE DOCTOR TURNS AND HOLDS  
OUT THE LUNCH BOX.)

INSERT SHOT TAKEN  
ON PRE-RECORDING

DOCTOR WHO: Look at this?

DIRECTOR: It's.....Goodge!

RUN-ON FOLLOWS.

(FROM HIS APPALLED  
INCREDULOUS FACE  
STARING DOWN WE  
CUT TO A SHOT OF  
THE INTERIOR OF  
THE LUNCH BOX AS  
THE DOCTOR HOLDS  
IT IN HIS HANDS.

INSIDE WE SEE THE  
TINY SIX-INCH  
CORPSE OF GOODGE)

---

RUN-ON

---

5A, B3, 3E

16. INT. FARREL'S OFFICE. DAY.

146. 5 A /  
BCU MASTER

(FARREL IS WORKING  
AT HIS DESK IN A  
MODERN OFFICE AS  
THE DOOR OPENS)

147. 3 E  
WIDE 2-shot  
take MASTER R.

MASTER: I'm glad you could see me  
at such short notice., Mr. Farrel /

FARREL: Well, your telephone call  
was pretty intriguing, Colonel.  
We do have a little spare capacity  
at the moment.

(5 next)

MASTER: More than a little.  
Your plant has been working at less  
than half volume for over a year.



(on 3, shot 147)

(FARREL LOSES HIS SMILE MOMENTARILY)

FARREL in  
again.

FARREL: I see you've done your home-  
work, Colonel. I admit I was interested  
when you mentioned a steady repeat demand

148.    5    C    (on turn) /  
         CU MASTER

MASTER: THE PEOPLE I REPRESENT - Mr.  
Farrel, can never have too much plastic.

4D, 1G, 2B

149.    4    D    / 17. INT. UNIT LAB. DAY  
         CU OF BOX  
         pull back and  
         crab DOCTOR right.    (DOCTOR WHO, JO, YATES)

YATES: Then you think this could be the  
start of a second Nestene assault?

DOCTOR WHO: I always expected them  
to try again. They're not used to  
defeat.

JO: Would someone mind filling me in?  
What's a Nestene?

DOCTOR WHO: Ask Captain Yates. He had  
the job of clearing up the mess last  
time.

150.    1    G  
         MS YATES

JO: Well, what is a Nestene? /

Crab him to  
3-shot.

YATES: It's a ...it's a  
bit difficult to describe exactly.

DOCTOR WHO: (IMPATIENTLY) The Nestenes  
are a ruthlessly aggressive intelligent  
alien life-form.

JO: (DAFFLED BUT PRESERVING)  
Well - what do they look like?

(2 next)

- 31 -

DOCTOR WHO: I suspect myself that their  
basic form is analogous to the  
cephalopod. /

JO: What's a cephalopod?

DOCTOR WHO: An octopus. I thought you took an A Level Science? /

JD: I didn't say I passed. An ocropus!  
Ugh./

DOCTOR WHO: They manifest themselves  
as a disembodied mutually telepathic  
intelligence.

JO: But if they're disembodied - how can they hurt us?

YATES: They make themselves bodies,  
when they need them.

JO: Ugh! You mean like Frankenstein?

DOCTOR WHO: No! They have a natural affinity for plastic. And if you've finished asking questions -

JO: Sorry. Just forget I'm here.

YATES: At least we'll be ready for  
then this time.

DOCTOR WHO: Too late, Captain.  
They're here already.

JO: What? /

THE DOCTOR WHO: The radio telescope was their bridgehead. They used it to channel energy into that surviving Nestene unit.

JO: How do you know all this?

(1 next)



(on 2, shot 154)

DOCTOR WHO: Guess work, largely. But that's the way I'd have done it if I were in his shoes.

YATES: Whose shoes?

(THE DOCTOR IGNORES THIS)

JO: They can't do much harm with only one energy unit.

DOCTOR WHO: Given sufficient raw plastic a single Nestene unit can multiply almost indefinitely - like a virus!

(BRIGADIER ENTERS)

155. 1 G (on turn) / Brigadier, that unit must be found within  
MLS BRIGADIER the next few hours!  
Pan him right  
to YATES.

BRIGADIER: I'm well aware of the urgency of the situation, Doctor; but since we've no idea where it's been taken....

DOCTOR WHO: Check the plastic factories, man!

156. 4 D / BRIGADIER: I'll set up a search right  
2-shot away.. Yates! /  
BRIGADIER/YATES YATES: Right Sir, (HE GOES)

YATES out  
JO in.  
Pan her right  
to DOCTOR.

JO: Can I help sir? Please!

BRIGADIER: Very well, Miss Grant.

JO: I'll start preparing some lists, Doctor?

(HE IS STUDYING THE  
ANDROGIAN CANISTER ON  
HIS BENCH)

DOCTOR WHO: Mmm?

(2 next)

- 33 -

DR. WHO: Goodge? The Poor fellow was imploded. I imagine it was a compression ray.

(THE DOCTOR GESTURES,  
CRUNCHING HIS HANDS  
TOGETHER).

DR. WHO: Rather than exploded.  
One of the Master's nasty  
little jokes! /

(SHE EXITS. THE DOCTOR  
TURNS BACK TO THE  
CANISTER).

(DOCTOR WHO LOOKS OVER  
HIS SHOULDER AT HIM).

18. INT. FARREL'S OFFICE DAY

MASTER: You will obey me and no one else. You understand?. /

FARREL: I shall obey, obey,  
shall obey.

— 33 —



20. INT. UNIT LAB. DAY

(DOCTOR WHO, WEARING  
GAUNTLETS and A BLACKSMITH'S  
APRON IS WATCHING PRESSURE  
BUILD UP IN A STEAM CHAMBER.

THE BRIGADIER IS LOOKING  
PENSIVE).

BRIGADIER: And you're convinced  
this chap is working with the

Nestenes?

DOCTOR WHO: If I know the Master, He' regard himself as their commander-in-chief. Vanity is his weakness.

(PUFF OF STEAM)

DOCTOR WHO: That's it, should be  
cooked now.

(HE GETS IT OUT).

BRIGADIER: And this device of his -  
is it very powerful?

DOCTOR WHO: I'd say roughly equal  
to a fifteen megaton bomb.

BRIGADIERA Really? The research boys'll be glad to get their hands on this...

DOCTOR WHO: Sorry, Brigadier.  
I've boiled out the contents.

(HE EYES THE CRESTFALLEN  
BRIGADIER).

The weapons you've got on earth are quite nasty enough already, you know.

FILM NEXT

TELECINE 5.

Int. Main factory area

CU NESTENE UNIT, Zoom out to show MASTER. Pan with him.

Shot of JO scrambling over wall.

L.S. through shop door. FARREL and MASTER approach.

MASTER: Now the Computer

FARREL: This way

JO scrambles down and hides.

MASTER (OOV) You are semi-automated?

FARREL: It's an on-line system, linked to the process-control computers.

MASTER studies the computer for a moment.

MASTER: I see. Excellent.

FARREL: What are you going to do?

MASTER: I wish to alter the master-plan.

FARREL: But that will change our production lines.

MASTER: Naturally.

FARREL: My Father..

MASTER: My dear Mr. Farrel don't worry about him. You're under a new thumb now.

Jo stands up knocks over boxes.

JO: Oh! Hello!

ZOOM in to BCU MASTER.

END TK 5.

DURATION 1' 7"



5B/C B3, 3E

163. 3 E / 21. INT FARREL'S OFFICE DAY  
LS JO

(FARREL, THE MASTER AND JO  
SHE STANDS MEEKLY IN THE  
CENTRE OF THE ROOM.  
FARREL IS BY THE DOOR.  
THE MASTER LEANS AGAINST  
THE DESK).

MASTER: Who went to the radio  
telescope station?

JO: Myself....the Brigadier.  
And the Doctor.

(THE MASTER NODS)

(5 next )

(on 3, shot 163)

MASTER in to  
shot right.

Push in with  
him to 2-shot

Push in to  
BCU JO.

MASTER: As I thought. Curiosity  
is his weakness. Well, I shall have  
to see that it is satisfied...(HE  
CROSSES TO THE GIRL) You will return  
to Unit with a negative report. You  
found nothing suspicious. Everything  
was in order.

JO: Yes. Everything in order.

MASTER: When you leave this room  
you will have no memory of meeting me.  
Only Mr. Farrel.

164. 5 C  
CMS FARREL

JO: Only Mr. Farrel. /

165. 3 E  
2-shot  
JO/MASTER

MASTER: Good. Your other instructions  
are already implanted. You will obey  
them without further word from me. /

JO: I shall obey.

Take JO to  
2-shot with  
FARREL.

MASTER: Now you may go...

(JO 'COMES TO' - IGNORING  
THE MASTER. SHE SMILES  
AT FARREL)

166. 5 B  
CU MASTER

JO: Well, goodbye Mr. Farrel. Thank  
you for your co-operation. (SHE EXITS)

(THE MASTER SMILES)

MASTER: Quite a pretty little thing.  
A pity I couldn't keep her.

167. 4 E  
FULL SHOT  
DOCTOR at  
window.

4E, 2B A1

22. INT. UNIT LB LAB. DAY

(2 next)

(THE DOCTOR AND YATES.



(on 4, shot 167)

-41 -

DOCTOR WHO: We've got to find that factory. Are all the reports in?

YATES: All except Miss Grant's.

DOCTOR WHO: She'll probably get herself lost. /

168.

2 B

Deep 2-shot  
YATES/BENTON.

(BENTON ENTERS)

YATES: Yes, what is it? Sergeant?

BENTON: Just had a call from the civil police sir, They've found Philip's car abandoned.

YATES: Where?

BENTON: In a field about nine miles from the research station. And they say there's a zinc box in the boot, /sir, with UNIT markings.

169.

4 E

CU DOCTOR

(YATES LOOKS AT THE DOCTOR)

YATES: The energy unit?

BENTON: I've told them not to touch it, sir.

(2 next)

- 41 -

(on 4, shot 169) - 42 -

YATES: (TO DOCTOR WHO) What do  
you think? Doctor.

DOCTOR WHO: I still am.

YATES: Eh?

DOCTOR WHO: Thinking

170.    2    B /  
         2-shot a/b

(THE DOCTOR IS LOST IN  
THOUGH.)

YATES GIVES HIM A LOOK  
THEN TURNS TO BENTON.)

171.    4    E /  
         CU DOCTOR.    YATES: Tell them to bring the  
                                 box in - /

(on to page 43)

FILM NEXT

- 42 -



- 43 -

YATES: Philips you mean?

DOCTOR WHO: Yes. Or the Master!

Ext. field day

WE see the attention of the soldiers is fixed on a rather shabby car standing alone in the centre of the field.

END TELECINE 6.  
DURATION. 7"

5B, B3, 1F, 3E

172. 1 F / 23. INT. FARREL'S OFFICE DAY  
CU PLASTIC

(McDERMOTT, RED FACED  
MIDDLE AGED STORMS IN  
ANGRILY. FARREL IS  
WORKING AT HIS DEAK.

McDERMOTT: Look at thst! Just take a look at it!

(3 next)

(on 1, shot 172)

(HE SLINGS A PILE OF  
FLAT, SHINY PLASTIC  
ON TO FARREL'S DESK)

173.     3     E                   FARREL: Yes. The mix has been changed./  
          CMS McDERMOTT

McDERMOTT: I know the mix has been  
changed! I'm not blind! This is  
supposed to be clear, translucent  
green! The whole of the last batch  
is ruined and you sit there calmly  
and say the mix has been changed - just  
like that! I mean why! What do you  
imagine you're playing at? /

174.     1     F  
          CMS FARREL

FARREL: I ...

(HE FUMBLES ABSENTLY WITH  
THE PAPERS ON HIS DESK)

There was a reason, James.

McDERMOTT: It had better be good.  
We've dropped a day's production.

175.     3     E                   FARREL: Yes. But the ethylene mix was  
          MCU McDERMOTT           unsuitable. The ... Colonel will  
                                  explain. /

McDERMOTT: Colonel? What Colonel?

176.     1     F                   FARREL: Colonel Masters. (HE RUBS HIS  
          2-shot                   HEAD) I don't understand. You must  
          fav FARREL               have met him.

McDERMOTT: Look, I haven't a clue what  
you're .... Are you feeling all right,  
Rex?

177.     3     E                   FARREL: We've been dealing with him  
          MCU McDERMOTT           for years. He's our biggest customer. /

McDERMOTT: I think you'd better go  
home. I know all our customers and  
there isn't a Colonel Masters among  
them. /

178.     1     F  
          MCU FARREL.



(on 1, shot 178)

(FARREL LAUGHS)

179.    3    E  
          2-shot  
          fav McDERMOTT  
          FARREL out left.

FARREL: You're quite wrong, James. He's taking our entire production, at the moment. /

(McDERMOTT PULLS OPEN A FILING CABINET)

McDERMOTT: All right, Rex. Look through the orders - just show me this chap.

180.    5    B  
          CMS FARREL  
          by file.  
          MC DERMOTT  
          in to 2-shot.

(FARREL GOES CONFIDENTLY TO THE FILE AND FLICKS THROUGH THE CARDS IN THE DRAWER. AFTER A WHILE HE STOPS AND TURNS BACK WITH A PUZZLED SHRUG)

FARREL: That's strange. There should be a card for him.

McDERMOTT: Look, old chap. I think you ought to take a couple of days off. I'll ring your father -

181.    1    F  
          CU FARREL

(FARREL REACTS ANGRILY TO THIS)

182.    5    E  
          2-shot  
          fav McDERMOTT    A/B.

FARREL: May I remind you Mr. McDermott that my father is semi-retired. I'm running the place now. /

McDERMOTT: Your father and I built this place up together Rex -

FARREL: All right, all right. Let's not go over all that again.

(THE TWO MEN GLARE AT EACH OTHER. THIS IS OBVIOUSLY AN OLD ARGUMENT)

(1 next)

46

McDERMOTT: I'm sorry Rex. Your father specially asked me to /

184. 5 B  
CMS McDERMOTT  
McDERMOTT  
out right.

FARREL: Colonel Master. He'll explain everything.

(HE EXITS LEAVING  
McDERMOTT STARING.  
AFTER A MOMENT McDERMOTT  
PICKS UP THE TELEPHONE.)

(OOV HE THUMPS TABLE).

4A, A1, 2B

DOCTOR: Nothing.

JO: Afraid so. I met a lot of charming business men and found nothing suspicious at all. Maybe there was nothing to find. If that energy unit is still in it's box....

- 46 -



(on 4, shot 187)

DOCTOR WHO: Highly improbable. There's been no activity near that car?

YATES Not a thing.

DOCTOR WHO: All right. You'd better tell them to bring the box in.

5C, B3, 3E

188. 5 C / 25. INT. FARREL'S OFFICE. DAY.  
MCU McDERMOTT

(McDERMOTT IS ALONE,  
AS BEFORE)

McDERMOTT: (INTO PHONE)

Well. I think he's been overworking .... Yes, I'm afraid so. He's been playing tunes on the master computer. There's a whole day's production just gone up the spout .... Right Mr. Farrel. I'll keep an eye on things.

(HE HANGS UP.  
HE IS JUST IN TIME  
AS FARREL COMES BACK  
INTO THE OFFICE)

Well - did you find your mythical Colonel?

189. 3 E / (FARREL OPENS THE DOOR  
MS FARREL & MASTER. WIDER. THE MASTER APPEARS)

FARREL: Colonel Masters, this is my production manager - Mr. McDermott.  
189A. 5 C /  
MCU McDERMOTT

McDERMOTT: All right Colonel. What the hell's been going on)  
190. 3 E /  
CMS MASTER.  
He moves in to CU. (THE MASTER ADVANCES ON  
McDERMOTT)

(4 next)

4A/D, C3, 1G, A3, 2B

191.    4    A  
         ON DOOR  
         Crab right with  
         BENTON.

26. INT. UNIT LAB. DAY  
(YATES DUMPS THE UNIT BOX ON  
THE BENCH. IT IS SECURED BY  
A LENGTH OF ROPE OVER THE LID)

BENTON: We're still keeping a watch  
on the car Sir, just in case - we're  
probably too late.

YATES: I expect so. (HE LOOKS AT THE  
HAST) That's not an issue padlock, is  
it?

BENTON: I'll try and get some keys.  
(AT THE SIGHT OF THE BOX JO GOES  
TENSE AND RIGID)

192.    1    G  
         CMS JO  
         Pan her to  
         2-shot with  
         YATES.

JO: I can open it.

(SHE PRODUCES A BIG BUNCH OF  
SKELETON KEYS)

YATES: A key for every occasion eh?

(JO PUSHES HIM OUT OF THE  
WAY RUDELY, OBSESSED WITH  
GETTING TO THE BOX.)

YATES: Doctor we've got the box down here.  
(THE DOCTOR IS WATCHING NARROWLY,  
JO FITS A KEY INTO THE LOCK, WORK-  
ING DESPERATELY TO PICK IT.  
THE LOCK SNAPS OPEN.)

RUN-ON FOR SMOKE

193.    1    G  
         CU JO's hands.

194.    4    D  
         CU JO

195.    1    G  
         CU JO's hands.

THE LOCK OPENS  
AND THE BOX STARTS TO  
SMOKE.

196.    4    D

CU JO.

HE REACHES BOTTOM OF STAIRS.

(2 next)



- 49 -

(YATES GRABS JO)

JO: I've got to open it, I've got to!

THE ROPE PREVENTS HER  
OPENING IT.

THE BOX IS SMOKING  
FIERCELY AS WE: -

MUSIC: SIG TUNE

SEE OVER.

CLOSING SLIDES (Episode 1)

TELECINE 7.

MUSIC: SIG TUNE

- |     |  |     |   |
|-----|--|-----|---|
| 1.  | Doctor Who<br>JON PERTWEE  | 14. | Film Cameraman<br>JOHN BAKER<br>Film Editor<br>GEOFFREY BOTTERILL |
| 2.  | Brigadier<br>Lethbridge Stewart<br>NICHOLAS COURTNEY                 | 15. | Visual Effects<br>MICHAEL JOHN HARRIS                             |
| 3.  | The Master<br>ROGER DELGADO  | 16. | Costumes<br>KEN TREW<br>Make-up<br>JAN HARRISON                   |
| 4.  | Jo Grant<br>KATY MANNING   | 17. | Lighting<br>ERIC MONK<br>Sound<br>COLIN DIXON                     |
| 5.  | Captain Mike Yates<br>RICHARD FRANKLIN                               | 18. | Special Sound<br>BRIAN HODGSON and<br>BBC RADIOPHONIC<br>WORKSHOP |
| 6.  | Sergeant Benton<br>JOHN LEVENE                                       | 19. | Script Editor<br>TERRANCE DICKS                                   |
| 7.  | Rex Farrel<br>MICHAEL WISHER<br>McDermott<br>HARRY TOWB              | 20. | Designer<br>IAN WATSON  |
| 8.  | Time Lord<br>DAVID GARTH<br>Radio Telescope Director<br>FRANK MILLS  | 21. | Producer<br>BARRY LETTS<br><br>BBC tv                             |
| 9.  | Professor Philips<br>CHRISTOPHER BURGESS<br>Goodge<br>ANDREW STAINES |     |   |
| 10. | Rossini<br>JOHN BASKCOMB<br>Museum Attendant<br>DAVE CARTER          |     |   |
| 11. | Title Music by<br>RON GRAINER and<br>BBC RADIOPHONIC<br>WORKSHOP     |     |   |
| 12. | Incidental Music by<br>DUDLEY SIMPSON                                |     |   |
| 13. | Circus Sequences<br>by Courtesy of<br>ROBERT BROTHERS                |     |   |



|       |             |             |              |       |
|-------|-------------|-------------|--------------|-------|
| DEPT. | SERIALS     | *           | BBC 1        | BBC 2 |
| FROM  | BARRY LETTS | PRODUCER OF | 'DOCTOR WHO' |       |

|   |                        |                           |   |  |
|---|------------------------|---------------------------|---|--|
| STORY EDITOR                            | TERRANCE DICKS         |                           |   |  |
| TITLE OF PLAY, SERIES EPISODE OR SERIAL | 'TERROR OF THE AUTONS' |                           |   |  |
| Project Number                          | 02340/7027 - 30        | Duration:                 | 4 x 24'   |  |
| AUTHOR (AND TRANSLATOR)                 | ROBERT HOLMES          |                           |   |  |
| DRAMATISED/ADAPTED BY                   |                        |                           |   |  |
| DIRECTOR (IF KNOWN)                     | BARRY LETTS            |                           |   |  |
| Rec. Week & Day (if known)              | SATS 41/43             | TX Week & Day (if known): |   |  |
| Studio                                  | TC3 - TC6              | Cast: *                   | <del>Large X (20 mins)</del> Medium / <del>Small X (6 mins)</del> |  |
| Approx. No. & Type of Sets              |                        |                           |   |  |
| Possible Film Requirements              |                        |                           |   |  |

|                                       |                               |
|---------------------------------------|-------------------------------|
| TYPE OF DRAMA:                        | Modern or Period (give date): |
| Comedy Drama, Suspense Thriller, etc. | ADVENTURE THRILLER            |

**BRIEF OUTLINE OF PLOT:** (Information in brackets NOT FOR PUBLICATION)

On display in a museum is a Nestene energy unit, souvenir of the Doctor's previous encounters with these mysterious alien invaders with a strange affinity for plastic. The unit is stolen by a mysterious intruder who takes it to a Radio Research Centre and energises it by a beam of energy from outer space.

Doctor Who, the Brigadier and Jo Grant, a new member of the Unit staff, go to the Radio Research Centre to investigate. Then the Doctor encounters a Time Lord, one of his own people, who warns him that an old enemy, a villainous Time Lord known simply as the Master, is present on Earth.

Almost immediately, there follow a series of attempts upon the lives of the Doctor and his Unit friends. Soon the Doctor realises that the Master is working in alliance with the Nestenes who plan a new attempt at the conquest of Earth.

The trail leads him to a circus, to a plastics factory, which has been taken over by the Master. The Doctor and his friends survive attacks not only from the terrifying Nestene Autons but from a number of new and sinister weapons devised by the Master.

(Finally, the climax comes during a pitched battle between Autons and Unit Troops at the Radio Research Centre where the Master plans to open an energy channel that will enable the Nestenes to invade in force from space.)

(Finally, the Master is defeated and he seems destroyed. But the Doctor knows that the Master is a wily opponent who will survive to attack him another day.)

ANY OTHER POINTS (e.g. names of leading artists if known)

DOCTOR WHO played by Jon Pertwee, The Brigadier by Nicholas Courtney  
Jo Grant by Katy Manning.